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ALICE PIKE
BARNEY
MEMORIAL
COLLECTION

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*Catalogue of*
*The Alice Pike Barney*
*Memorial Lending Collection*

# CATALOGUE OF

# THE ALICE PIKE BARNEY

# MEMORIAL LENDING COLLECTION

*by Delight Hall*

THE NATIONAL COLLECTION OF FINE ARTS

THE SMITHSONIAN INSTITUTION

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# *Foreword*

THE purpose of a government lending collection should be to provide esthetically appropriate paintings for use in museums, art galleries, universities, and other cultural institutions as well as federal offices. The paintings described and reproduced in this volume were devoted to such service by the daughters of the artist for almost two decades before the thought occurred that they might be the nucleus of an Alice Pike Barney Lending Collection at the Smithsonian Institution. Thus, the Barney lending service grows from demonstrated needs and is firmly based on directives from Congress and well-established precedent.

In 1933 three pastels by Alice Pike Barney were lent to Pomona College by her daughters, Laura Dreyfus Barney and Natalie Clifford Barney. *The Tanagra Figure*, *By Lamplight*, and *Gloria* were selected as subjects stimulating to minds of eager collegians from a large collection being lent to museums and other educational institutions. For a number of years these pictures delighted the undergraduate eye in receptive moments as decorations in the lounge of charming Harwood Court, the California college's residence for women.

In the late 1940's, as the city of Washington emerged from its wartime preoccupations, the reorganization of government and refurbishing of Federal space created a great and growing need for embellishment of office walls. Discriminating officials naturally and logically sought paintings at the Smithsonian Institution. And as naturally and logically, the then new director of the National Collection of Fine Arts sought assistance from the Washingtonian he had known formerly as one of the lenders of paintings to the Pomona College Art Department. Mrs. Laura Dreyfus Barney, with her mother and sister, had made earlier gifts to the cultural

history collections of the Smithsonian. After many discussions Mrs. Dreyfus Barney was assured that aid in satisfying this immediate demand for pictures in federal offices might, over the years, constitute an important step in fostering national art appreciation. Carried further, it might perpetuate one of the life purposes of her public-spirited mother—to assist worthy artists to achieve deserved recognition. Precise directives to carry out such purposes had been given to the National Collection of Fine Arts by Congress in 1938 and Laura Dreyfus Barney found them worthy of long-term support. Therefore, in 1951, with her sister, she established a memorial fund to help implement these particular aims of the National Collection of Fine Arts. The collection of Alice Pike Barney's paintings was then accepted by the Institution as the basis of a Smithsonian lending service.

Many of the works in this Collection are by the mother of the donors; others are paintings she purchased, often from promising artists she wished to assist. A majority are maintained at the educational and cultural centers to which they were initially lent, but are subject to transfer as occasions demand. To the initial gift has been added a collection of works by Edwin Scott, an American painter living in Paris with whom Alice Pike Barney had at times exhibited. Numerous items from reserve collections of the NCFA have been pressed into service, augmenting what has become a popular source for loans to several branches of the government. Thus, many fine works not currently on exhibition no longer repose in storage, unseen and unenjoyed, but now grace office walls in monumental buildings in the nation's capital.

Permanent accessions to the National Collection of Fine Arts of paintings, sculptures, and graphic and decorative arts are subject to recommendation for acceptance by the Smithsonian Art Commission. Many objects, offered annually for consideration, may be judged by the Commission to be more suitable for lending purposes than for the permanent collection. These too become an important source of additions to the lending service.

An approved future function of the lending collection is that of providing means of obtaining and holding works by younger living artists, whose promise is deserving of encouragement. It is a readily recognizable fact that living artists must be encouraged if American cultural development is to go forward. The Henry Ward Ranger Bequest, administered by the National Academy of Design, the chief beneficiary of which is the National Collection of Fine Arts, furnishes a strong precedent for such a wise procedure. A dozen to fifteen purchases, selected each year by the Council of the National Academy and bought with interest from the Ranger Fund, are lent to museums and art galleries throughout America. One-third of these purchases may be of works by artists under forty-five years of age. Ten years after an artist's death his oil paintings or water colors become subject to recall by the National Collection of Fine Arts and, upon recommendation of the Smithsonian Art Commission, may be made part of the National Collection. The lending service is, in effect, an extension of this procedure that has proved advantageous for more than forty years.

When occupying new galleries being constructed for it in the fine neoclassic Patent Office Building, the National Collection of Fine Arts will house facilities for the administration of the lending service and here will be commemorated fittingly the continuing patronage of the arts by Alice Pike Barney as made possible through the generosity of her daughters. Meanwhile, at the Barney residence on Massachusetts Avenue at Sheridan Circle, Washington, given to the Smithsonian Institution as a center for art activity by these same donors, selections from the Alice Pike Barney Memorial Lending Collection are exhibited in the commodious reception rooms.

THOMAS M. BEGGS, *Director*
National Collection of Fine Arts
Smithsonian Institution

*August 1963*

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# I

# ALICE PIKE BARNEY

## *Aspects of her Life and Art*

181 SELF PORTRAIT REFLECTED IN MIRROR
by Alice Pike Barney
34½ in diameter (tondo), Oil

# ALICE PIKE BARNEY
## (1857–1931)
## *Aspects of her Life*

ALICE PIKE BARNEY was both gifted and versatile. Her oils and pastels in the Alice Pike Barney Memorial Lending Collection are but a part of her considerable legacy of art begun in 1884 and continued until her death.

In addition to being a painter Alice Barney was a philanthropist and a prominent hostess and civic leader. She was also at various times a playwright and a producer of plays, impressive pageants, and tableaux. During her travels she collected numerous objets d'art which were later donated to the Smithsonian Institution. And not the least of her accomplishments was designing houses for her family which were livable, original, and personal in concept.

But of her many accomplishments, it is her painting which is certain to give her an enduring reputation. The quality and scope of her work insure her a firm place among American women painters at the turn of the century. She was an esthetic artist, presenting an age of affluence, refinement, and frank admiration of beauty and loveliness. Unaffected by the revolutionary artistic influences of the early twentieth century, her painting reflects the chivalrous milieu in which she lived.

Alice Pike, the youngest of the four children of Samuel Nathan and Ellen (Meullion) Miller Pike, was born in Cincinnati, Ohio, in 1857. Her grandparents on her maternal side were well known in New Orleans political and social life in the early nineteenth century. Her grandmother, née Ursula Meullion, was a descendant of a Norman family which was obliged to leave France during the Revolution. Her grandfather, Judge William Miller, represented France at New Orleans when the Louisiana Territory was

transferred from Spain to France and later served as agent of the United States when the Territory was finally incorporated into the nation.

Alice Pike's father, Samuel Nathan Pike, who was of Dutch origin, settled in Cincinnati about 1843. Within a decade he became one of that city's most prominent and wealthiest citizens. Samuel Pike collected paintings by noted artists, particularly the Dutch masters. A philanthropist and an active patron of the arts, he built a stately Opera House for Cincinnati in 1857. The best of talent, elaborate sets, and authentic costumes were all obtained by Mr. Pike in Europe for this Opera House.

Alice was brought up in a cultural atmosphere where the emphasis was on classical music, the opera, and the theatre, and well-known singers, dramatists, and impresarios were frequent guests in her family's home. Alice was given an early opportunity to develop her musical talents with singing lessons, but she was forced to give this up after she strained her voice at the age of seventeen, while singing at a charity concert.

A disastrous fire leveled the Cincinnati Opera House in 1866, and as there was not sufficient cooperative civic spirit to assist Samuel Pike in its reconstruction, he moved his family to New York. There he constructed another opera house at the corner of Twenty-third Street and Eighth Avenue, which was described in a news account in 1868 as "a marble edifice of gigantic size and handsome proportions."

Samuel Pike died unexpectedly in New York in 1872, leaving a substantial fortune to his widow and children. Saddened by the death of her husband, Ellen Pike took her daughters on a trip through Europe. While in Italy Alice purchased several paintings, and commissioned a marble bust of herself, now on loan to the U. S. District Court in Washington, and a posthumous one of her father, now in the Art Museum at Cincinnati, Ohio, where he was an honored citizen.

It was on this trip that Alice met Henry M. Stanley, the explor-

er, in London at the home of her relatives. He was about to embark on another one of his expeditions to Africa. He named the famous forty-foot, five-section boat which he used in exploring the Congo waterways *Lady Alice* in her honor, and also the *Lady Alice Rapids* near Stanley Pool.

In 1875 she married Albert Clifford Barney, son of the founder of the Barney-Smith Railroad Car Foundry of Dayton, Ohio, a graduate of Brown University, and a financier. Two daughters were born, Natalie Clifford in Dayton and Laura Alice in Mount Auburn, near Cincinnati.

In 1884 Alice took her two young daughters to the studio of the painter Elizabeth Nourse, to pose in a woodland scene. The little girls became so restless that they were taken home, but Mrs. Barney stayed on for the rest of the day, starting to learn how to paint. This was the beginning, the discovery of a means of creative expression which was to become a source of pleasure and an important part of her life.

Alice Barney spent most of the time from 1886 to 1889 in Europe. Her daughters were placed at a well-known boarding school near Paris at Fontainebleau. Mr. Barney went back and forth between the two continents while their houses were being built in America, first a summer home at Bar Harbor, Maine, and later their residence in Washington, D. C., near Scott Circle.

In the 1890s the Barneys settled in Washington where they were welcomed into diplomatic and official society. Albert Barney was a man of culture and wit. Alice Barney was gifted, gay, and understanding. She was also a humanitarian who had the courage and energy to act upon her convictions. In 1901 with some friends she established Neighborhood Settlement House in southwest Washington, a recreational center for the poor. One of its purposes was to enrich the lives of the less fortunate by bringing art, music, and play acting to them as a form of creativity. Some of Mrs. Barney's own oils and pastels were hung on the walls of the historic houses which the Settlement occupied, and Mrs. Barney

helped dye the garments which were used as costumes for official pageants and plays. She urged participation of all age groups in Neighborhood Settlement House activities, and took a keen interest in its various programs.

Alice Barney often spent her mornings painting, and frequently her sitters would confide their thoughts and feelings to her as she painted them. From time to time she would join with another artist and work with the same model but from a different viewpoint. Her daughter Laura was one of her favorite subjects for she would hold a pose restfully. Among the many persons prominent in arts and letters whose portraits Alice Barney painted were: James Abbott McNeill Whistler, George Bernard Shaw, Gilbert K. Chesterton, Emma Calvé, Wanda Landowska, Mrs. Patrick Campbell, Mrs. Leslie Carter, and Ruth St. Denis. Friends, relatives, professional models, young children, and others were subjects for sketches, formal portraits, or interpretative works. As models were not always available when she wanted to paint, Alice Barney did many self portraits in both oil and pastel, large and small.

Mrs. Barney's first well-known art instructor was Carolus-Duran, and acceptance in his exclusive studio in Paris was evidence of her great natural talent. He was a strict disciplinarian and a teacher of sound classical realism who urged his pupils to paint what they saw. Alice Barney's skill at portraiture was the result of his instruction.

Alice Barney also studied in Paris with Jean Jacques Henner. His works are highly decorous and romantic, with idealized female figures reclining or posed gracefully against sylvan backgrounds.

Her most outstanding teacher, though, was James Abbott McNeill Whistler. He was impressed by her talent and even went so far as to caution her, "You are too clever. Be careful." One of her finest pastels is a head study of this famous American painter, portraying his independent spirit, biting cynicism, and penetrating glance. His influence on Alice Barney was greater than that of any of her other teachers.

Albert Clifford Barney was in Europe in 1902 with his daughter Natalie when he died suddenly in Monte Carlo. His death was deeply felt by his family and many of his friends in Washington and Bar Harbor. In the summers of 1903 and 1904 Alice Barney was drawn to the exclusive retreat, Onteora, in the Catskills, where a select group of writers and artists lived in a relatively simple manner. Her daughter Laura was there with her. During the winter months she divided her time between her home in Washington and New York, where she rented a studio in Carnegie Hall.

After her husband's death Alice Barney built a new home, *Studio House*, on Sheridan Circle in Washington. It became a cultural center which attracted many leading writers, musicians, artists, and actors. Her daughter Natalie acquired recognition abroad as a writer and poet, and her house in Paris became a well-known *salon*. Laura married Hippolyte Dreyfus y Cordozo of Paris in 1911. He was a lawyer and a well-known orientalist and shared his wife's interest in promoting international efforts toward peace and mutual understanding between peoples. Laura Dreyfus-Barney was made first a Chevalier and later an Officier of the French Légion d'Honneur for her international activities.

Laura and her husband traveled extensively and from time to time were joined by Mrs. Barney. Alice Barney maintained her residence in Washington and became ever more interested in her painting. She was a member of the Arts Club of Washington and also of the Society of Washington Artists.

At this period her interest in the theatre was intensified, and she staged tableaux and pageants for charity in which persons prominent in the diplomatic and social life of Washington often appeared. Alice Barney wrote plays, designed their costumes and sets, and often directed the productions. She drew a number of striking posters for her theatrical productions.

It was through her urging that Congress established the National Sylvan theatre in 1917, with the specific stipulation that she

was "to take charge of outdoor pageants and plays to be given during the months of June, July, August, and September." She wrote and produced the first plays presented at this theatre located on the grounds of the Washington Monument.

In 1924 Alice Barney moved to California and with her customary energy and resourcefulness established the *Theatre Mart*, a successful small theatre devoted to the production of new plays to help young actors obtain engagements. Her play *Lighthouse* won the Drama League of America Contest in 1927.

But Alice Barney did not allow her theatrical interests to overshadow her painting. She produced some of her finest pastels during the last years of her life.

Her death in 1931 was as she would have wished it, for she was sitting at an evening concert she had sponsored in Los Angeles when her heart failed; those near her thought she had fallen asleep.

Neighborhood Settlement House in Washington, now called Barney Neighborhood House in her honor, is enduring evidence of her thoughtfulness and generosity. The Alice Pike Barney Memorial Lending Collection under the care of the National Collection of Fine Arts of the Smithsonian Institution contains many of her best oils and pastels, preserving for posterity a portion of the creative production of this sincere and talented artist.

# *Aspects of her Art*

THE ideographic language of an artist reflects the cultural essence of his particular period. In understanding the achievements of a specific painter it is important to bear in mind the prevailing atmosphere, the pressure of creative conventions, and the inherited wealth or dearth of artistic knowledge. Articulate painters are capable of producing a singular intensity of image without relying upon superficial decorative conventions.

Alice Pike Barney reached the formative stage in her career at a moment when American art was subjected to a great number of influences, resulting in a high degree of eclecticism. The leadership had passed from the German and English art schools to the academically oriented Parisian ateliers. The American artistic inheritance of luminism, romanticism, and realism was further affected by French Classicism and Impressionism.

Contrary to expectations, the art of the turn of the century was free from conflicting purposes and eccentric demonstrations. A mood of serenity and cultivated taste prevailed which was infused with the sanctity of artistic tradition. It enjoyed a more complete and whole-hearted success than at any other time in the history of American painting. The public liked it, art juries endorsed it, the press was liberal with praise, prizes were substantial, and paintings commanded generous prices.

The shattering forces of the twentieth century were yet to come, bringing a confusion of ideas, growing dehumanization of the arts, and aberrations of personal expression. Although Alice Barney painted during the era of revolutionary art movements such as the Fauves, Cubism, Expressionism, and Dadaism, her own style did not change. By virtue of her technique, palette, subject matter, and composition, she belongs to the late American Romantic movement.

Painting was for Alice Barney an enrichment of her capacity for living. With oils and pastels she produced a sensitive and lucid image of her period. She was, however, more than a documentary artist for her works convey the emotional tone, the esthetic orientation, and the accepted manner of painting at the beginning of the century. Throughout her painting career this artist had three different approaches to her work: one, heightened realism; two, impression (not French Impressionism); three, imaginative interpretation. While works of the heightened realism category dominate her early career, Alice Barney appears to have used all three approaches interchangeably. However, she is especially known for her portraits because of the prominence of her sitters and the number of these works.

Alice Barney began painting in Cincinnati about 1884 under the tutelage of a talented young artist, Miss Elizabeth Nourse, who left shortly afterward to study in Paris. It was through the assistance of Alice Barney that Miss Nourse was able to pursue a career in the art center of the western world and to become an artist of recognized ability. This generous gesture toward a fellow artist was to be repeated throughout Mrs. Barney's life, benefiting many painters in Europe and America.

Mrs. Barney's first paintings, which were in oil, have a two-dimensional quality and a charming and simple style, as in *Natalie at Seven*. This early style is quite different from a later type of painting such as *Woman and Peacock*, representative of the decorative, linear, and sophisticated elements of the Art Nouveau movement.

Carolus-Duran taught Alice Barney the sound basic principles of portraiture. Her ability to create handsome likenesses of heightened realism is evident in many of her works, including *Marie Huet*, *The Fur Coat*, and *Natalie in Furs*.

Her next teacher was Jean Jacques Henner, who was known for his elegant portraits and paintings with Biblical or restrained romantic subjects. Eschewing action or intense emotion, he frequently painted demure young women in sylvan settings. Mrs.

Barney is close to his style in *Pagan Dancer*. However, she often expanded on his themes as in the two tall pastels *Babylon* and *Woman Clothed with the Sun*, bringing in a greater range of color and deeper spiritual implication.

Another well-known teacher, James Abbott McNeill Whistler, habitually and caustically critical of the work of other artists, had high praise for Alice Barney's paintings and pastels. He and Alice Barney were of the same social milieu and were kindred spirits esthetically. These factors explain in part the existence of similarities in subject matter and treatment of certain of their works. Nevertheless, Alice Barney's creative individuality is easily identifiable, for she was less influenced by Japanese art than was Whistler and closer to American Romanticism. Examples of their similar pictorial expression are *Reflected Grace* and *Laura in Whites* by Mrs. Barney, as compared with *The Little White Girl* and *The White Girl* of Whistler.

It has been impossible to establish exactly when Mrs. Barney began to use pastels. It is reasonable to assume from the dates on her works that she developed her mastery of this technique while studying in Paris. She liked to work rapidly and felt restrained by the necessary drying time of oils as a medium. Pastels did not restrict her, and so after blocking in the major colors she could proceed immediately with the details. Alice Barney soon developed an individual manner of handling pastels. She blurred edges, eliminated linearism with her fingers, employed crosshatching of contrasting hues to produce relief, and overlaid large areas with long diagonal strokes.

The size of her works varies considerably from *Babylon* and *Woman Clothed with the Sun* which are more than six feet high, to *Doctor R.*, which measures 7¾ by 5½ inches. Her very early works are of easel dimensions, those of her middle period are a variety of sizes and shapes including a few tondos. The pastels of her final period were usually head and shoulder studies.

Her palette varied from the bright polychromatic *Seville in*

*Montmartre* to the subdued monochromatic *Near the End*. She was more daring as a colorist with pastels than with oils. Alice Barney frequently did two versions of a study or portrait, one with front lighting and the other with lighting from the back. Her ingenuity is evident in her handling of shadows and reflections in the alternate versions. She often employed variations of a basic color. For example, the red background in *Alice Warder Garrett* intensifies the luminous hue of the dress. In *Laura in Whites* the flowing white gown against the white background dramatizes the model's chestnut-haired beauty. Frequently she achieved harmony by repeating the colors of the model's clothing in the background. In *Blonde au Bois* the artist has produced an interplay between the greens and yellows of the forest background and the shadows of the face. Her treatment is different in *Against the Window* where she has silhouetted the dark hair of the girl, and her luminous face, against a soft yellow window. Whether she was trying for a bold effect or extreme subtlety, her color sense was sure, personal, and spirited.

A frank appreciation of beauty is an important factor in Mrs. Barney's painting, reflecting the idealism of the late nineteenth century. When the handsome Mr. Francis Nye came to Studio House to appraise it for taxes Mrs. Barney exclaimed, "You are the ideal American. I would like to paint your portrait." Evalina Palmer Sicilianos, Mrs. Roosevelt Scovel, her niece, Ellen Goin Rionda, Hennen Jennings, and her own husband were among the attractive models who appealed to Mrs. Barney.

The artist's portraits vary from formal ones to spontaneous studies or impressions. The former were primarily executed in oil during the early part of her career; the latter are in pastel and date from 1900. Her portraits of men were virtually restricted to their heads and shoulders; they were seldom full length. A number, such as *Gilbert K. Chesterton* and *George Bernard Shaw*, are merely heads, placed in the upper half of the canvas. An unusual effect is achieved by the juxtaposition of the head and the hand in a portrait of the Persian historian, Mirza Abul Fazl. The painting of her

son-in-law in Arabian costume, *The Sheik*, has an oriental richness in the variegated hues of the braided silk headband which contrast with the colorful shadows of the white *gata*. All the portraits convey not only the physical appearance but also the personality of the sitter.

Mrs. Barney is also well known as a painter of women. She observed the taste of the period in never making them fully life-sized. She captured their beauty, elegance, character, and charm. The clothing and accessories of the era enliven her portraits. The most interesting from the point of view of technique is *Self Portrait with Hat and Veil*, a pastel of muted colors with a masterful handling of the veil and starched white blouse. The hands of graceful women are slender-fingered and are placed in a manner which suggests a period of refinement and leisure.

The numerous portraits and studies of her daughters, Natalie and Laura, which are in the Collection, date from 1884 to 1925. Alice Roosevelt Longworth, Ruth St. Denis, and Marie Huet are among the prominent women who are represented, and many more portraits of women are in museums and private homes in the United States and Europe.

The Collection has a very lovely group of studies and portraits of children. Alice Barney was extremely skillful in capturing the innocence and insouciance of her youthful models. *Mary in Pink Hat* is a life-sized work of unusual loveliness. A deep red blanket adds a lively note to the solemn-faced child in *Indian Girl*. *Ray of Sunshine* is full of puckish humor, while the pastel *Jane* has a delicate fragile quality. Many of her late works were pastels of children.

Alice Barney was her most eclectic in her landscapes. *Bar Harbor* with its patchwork fields and winding roads has a distinctive American primitive quality. *In Southern France* is closer to Maurice Prendergast's technique than true French Impressionism. The predominantly blue pastel *Marshlands at Sundown* is a fine example of the artist's ability to create a quiescent mood. *Woodland Road at Sunset* is an introspective pastel with ghostlike trees and misty hills.

Both these pastels, which present the scene at the end of the day when the light is fading and the evening mists are moving in, have an element which is distinctive of nineteenth-century American painting: dreamlike, brooding, and mysterious. Other painters who exemplify this are Page, G. Fuller, Ryder, and Blakelock. Alice Barney has produced many pastels which express this mood.

She often obtained the particular emotion she desired through the expression of the eyes. In *Medusa* they are wide with horror; in *Moon Madness* their oversized roundness suggests an unearthly quality; the heavy-lidded sidelong glance of *Ceres* has the solemn dignity of a Greek goddess; the uptilted corners and eerie reflections of *Woodsprite* suggest a pixie quality. In one of her last and most interesting pastels, called *Nightclub*, Alice Barney has expressed the mysterious atmosphere of veiled romance in the luminous glance of the girl. *Ophelia*, floating amidst water lilies, is depicted with a weird sidelong gleam, suggesting the degree to which she had withdrawn from life.

Her treatment of the hair was often provocative of a mood. The wind-blown locks of the head in *Vision Through the Woods* halo the young girl's face and float in the air, blending with the foliage behind, giving the face a druid quality. In *Woman Clothed with the Sun* the heavy golden tresses frame the brightly lit face, carrying the flowing rhythm of the garment around her head, dramatizing the reflected light of the sun. *Lucifer* has a wildly swirling mass of hair to suggest violence. An impression of peace and repose is achieved in *Ceres* with the straight wheatlike strands of hair. In *Circe* Alice Barney contrasted the coarse bristles of the wild swine with the heavy blond locks of the woman. By covering the young woman's head with a filmy veil in *Dream Book* the artist has indicated introspection. The illusion is further heightened by the lowered eyelid and parted lips.

Mrs. Barney regarded the nude as a form to be related to the background colors rather than as the center of interest in a finished work. In *Nude Against Sea* the rich colors in the girl's body are

magnified in scale in the shimmering sea behind. This painting has the element of timelessness which appears in many of Mrs. Barney's works.

Mrs. Barney exhibited her works singly or in one-man shows. In Paris, alone, she had three one-man shows and contributed twice to the Salon des Beaux Arts. She exhibited twice in London, several times in New York, and had one-man shows in Los Angeles, Dayton, and Washington, D. C.

With the passing of time there is a growing appreciation of the artistic and historical value of the paintings of Alice Barney and her contemporaries.

DELIGHT HALL

# II

# WORKS BY ALICE PIKE BARNEY

## *Children*

171 MARY IN PINK HAT
60×30¾, Pastel
Signed "Alice Barney, 1903"

161 INDIAN GIRL
20×16, Oil
Signed "Alice Barney, Sept–/90"

51 LITTLE GARDENER
20×15, Pastel
Signed "Alice Barney, 1927"

73 CHILD IN BROWNS
11×8¾, Oil
*ca.* 1889

29 MINETTE AND MINET
24×19¾, Pastel
Signed "Alice Barney, 1907"

159 THE SHADOW
39½ × 29½, Pastel
Signed "Alice Barney"

42 RAY OF SUNSHINE
12×8½, Pastel
Signed "Alice Barney," 1921

169 JAPANESE LULLABY 36×59¾, Oil 1903

261 JEUNE FAUNE
19⅛ × 15½, Pastel

149 JANE
12 3/8 × 12 1/4, Pastel

282 GIRL WITH BASKET
24×20, Oil
*ca.* 1888

70 CHILD WITH MONKEY
17×12¾, Pastel

## *Other Paintings of Children by Alice Pike Barney*

### NOT ILLUSTRATED

20 STUDY OF A BOY
17×13, Oil

44 TINY WHITE CAP
12×8½, Pastel

86 PEGGY
24×19, Pastel

131 CLAUDINE
19¼ ×14 ⅝, Pastel

138 PEASANT CHILD
20½ ×16 ⅞, Oil

150 PETITE
9⅜ ×8, Pastel

165 NATALIE AT SEVEN
15¼ ×11½, Oil

196 IN SWADDLINGS
15⅜ ×12¼, Pastel

218 BERTHA
24×20, Pastel

222a CROUCHING BOY WITH SNAKE
18⅛ ×14⅛, Drawing

222b CROUCHING BOY
14½ ×12⅜, Drawing

236 YOUTHFUL MODEL
17 ⅝ ×13¼, Pastel

264 CHILD WITH FRUIT
19½ ×17⅜, Pastel

300 LUCY
22×18, Pastel

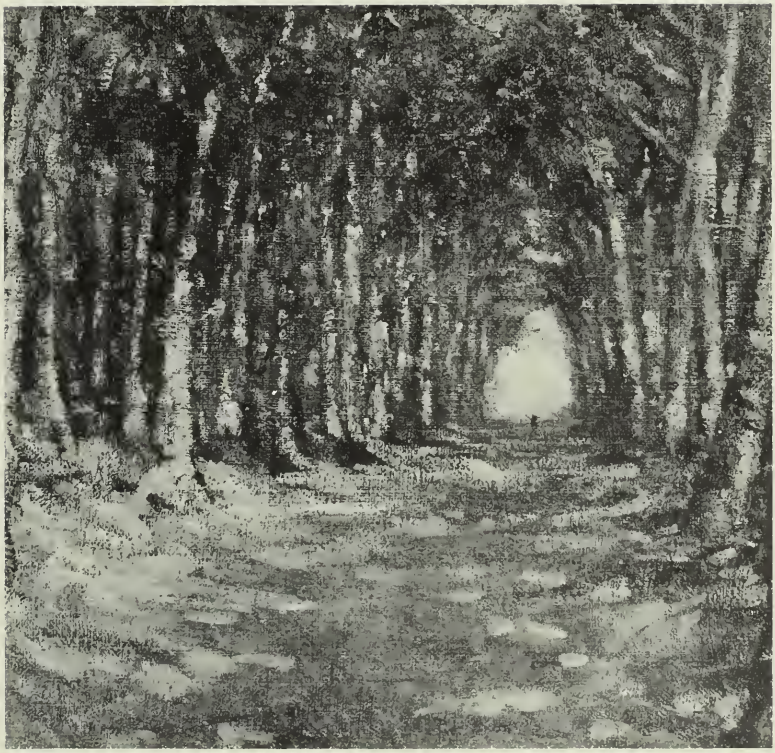
# *Landscapes*

156 BAR HARBOR
17½ × 28¾, Pastel
*ca.* 1892

110 MARSHLANDS AT SUNDOWN 14×19¼, Pastel *ca.* 1908

115 VILLAGE STREET
12¼ × 9½, Pastel
*ca.* 1906

132 IN SOUTHERN FRANCE 22×30, Oil



182 ALLÉE DANS LE PARC
16¾ × 18, Oil
*ca.* 1906

92 WOODLAND ROAD AT SUNSET
19½ × 16, Pastel
*ca.* 1928

## *Other Landscapes by Alice Pike Barney*

NOT ILLUSTRATED

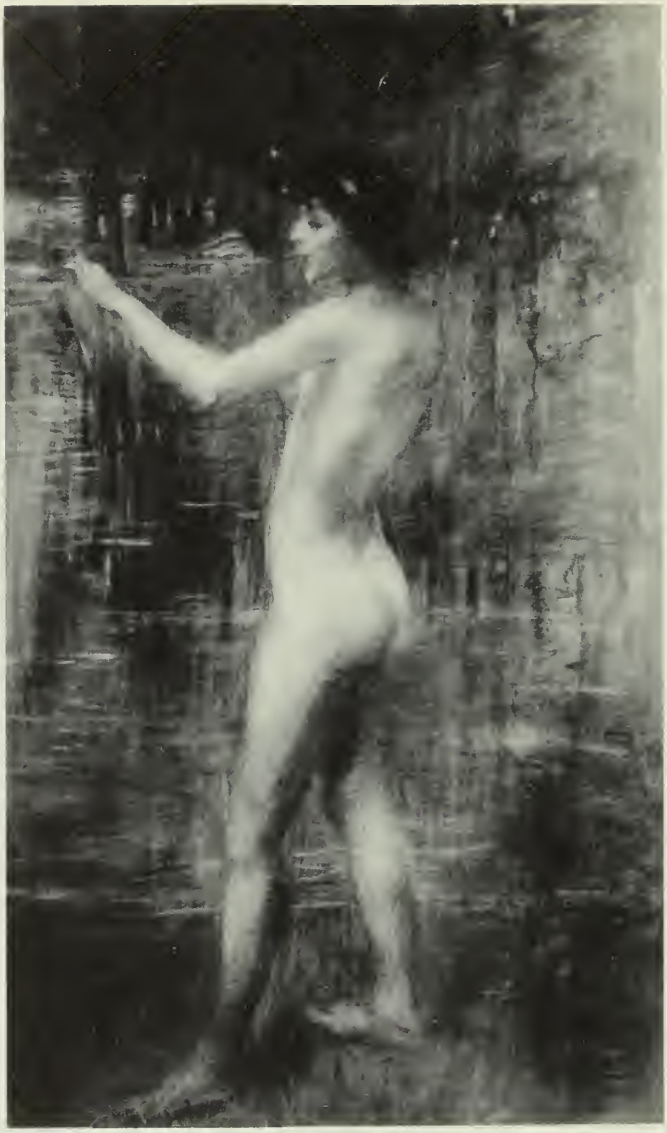
74 SHIPS IN MOONLIGHT
$8\frac{1}{2} \times 11$, Oil

75 THE FIELD
$17\frac{1}{4} \times 13\frac{1}{4}$, Oil

145 ONTEORA
$27\frac{1}{8} \times 19\frac{1}{2}$, Pastel

# *Nudes*

287 NUDE AGAINST SEA 19¾ × 29⅛, Pastel



180 ARCADY 41½ × 24, Pastel
Signed "Alice Barney," *ca.* 1903

## *Other Nudes by Alice Pike Barney*

### NOT ILLUSTRATED

21 NUDE AGAINST SCREEN
45 7/8 × 28 3/4, Pastel

82 BETWEEN POSES
21 7/8 × 30, Pastel

88 IN SHADOW
11 1/2 × 8 3/4, Oil

89 IN SUNLIGHT
11 1/2 × 8 3/4

146 NUDE
25 3/4 × 19 3/4, Pastel

259 NUDE WITH FRUIT
14 1/8 × 10 3/8, Pastel

# *Portraits*

188 ALICE WARDER GARRETT
45¼ × 26, Oil

273 THE FUR COAT
22×18 ⅛, Oil
Signed "Alice Barney," *ca.* 1898

127 MARIE HUET
32¼ × 25¼, Oil
*ca.* 1900

187 NATALIE IN FUR CAPE
36×23¼, Oil
Signed "Alice Barney," *ca.* 1905

155 MONKEY PET
36⅛ × 25½, Pastel
Signed "Alice Barney"

104 LADY V
29½ × 48, Pastel
Signed "Alice Barney"

177 M. DU WOLLANT
181¼ × 15, Oil
1909

219 MAN WITH CIGARETTE
13½×12, Oil

78 LAURA IN WHITES
60×36, Pastel
Signed "To my Daughter
Alice Barney, Aug. 1902"

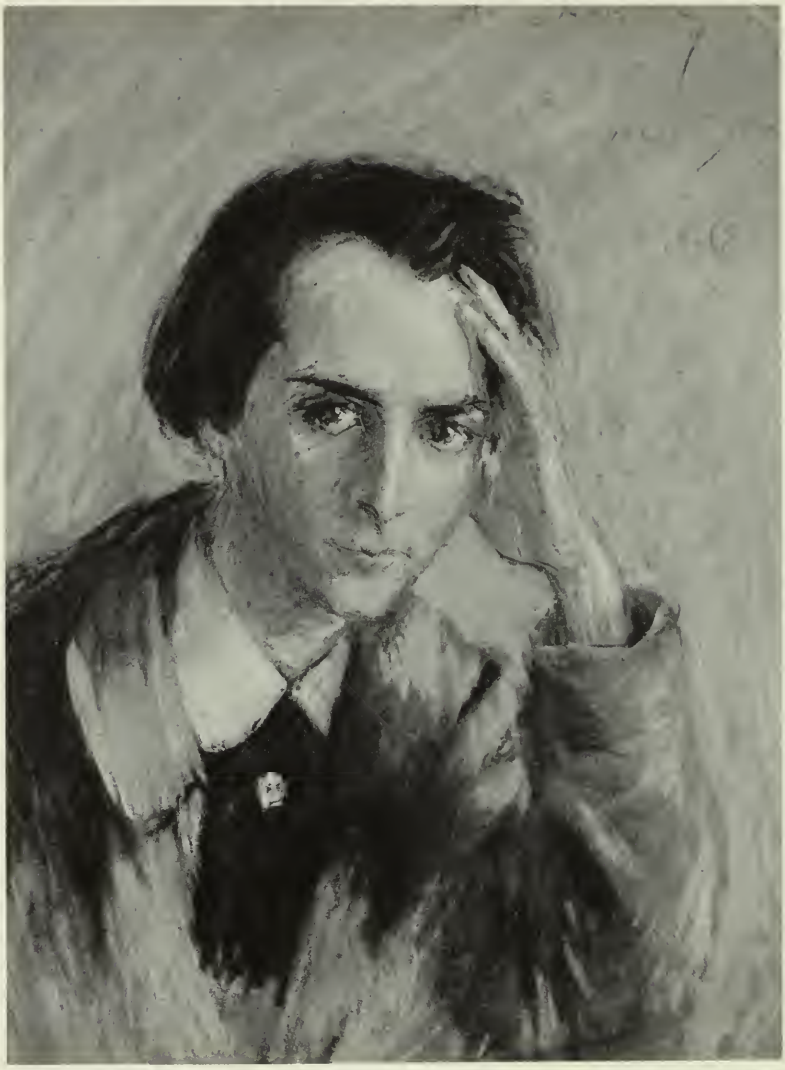
160 THE CHATELAINE
33¼ × 25, Oil
Signed "Alice P. Barney"

185 BLOND MAN
18×16, Oil
Signed "Alice Barney"

174 SELF PORTRAIT WITH HAT AND VEIL
25 1/8 × 18 3/4, Pastel
Signed "Barney," *ca.* 1906

69 GEORGE BERNARD SHAW
29×19¼, Pastel
Signed "Alice Barney, 1908"

244 LAURA ATTENTIVE
20×18, Pastel
Signed "To my Daughter
Alice Barney
92"



232 JOSÉ DE CHARMOY
24×18, Pastel
Signed "Alice Barney, 1908"

252 THE SHEIK
25×20, Pastel
1910

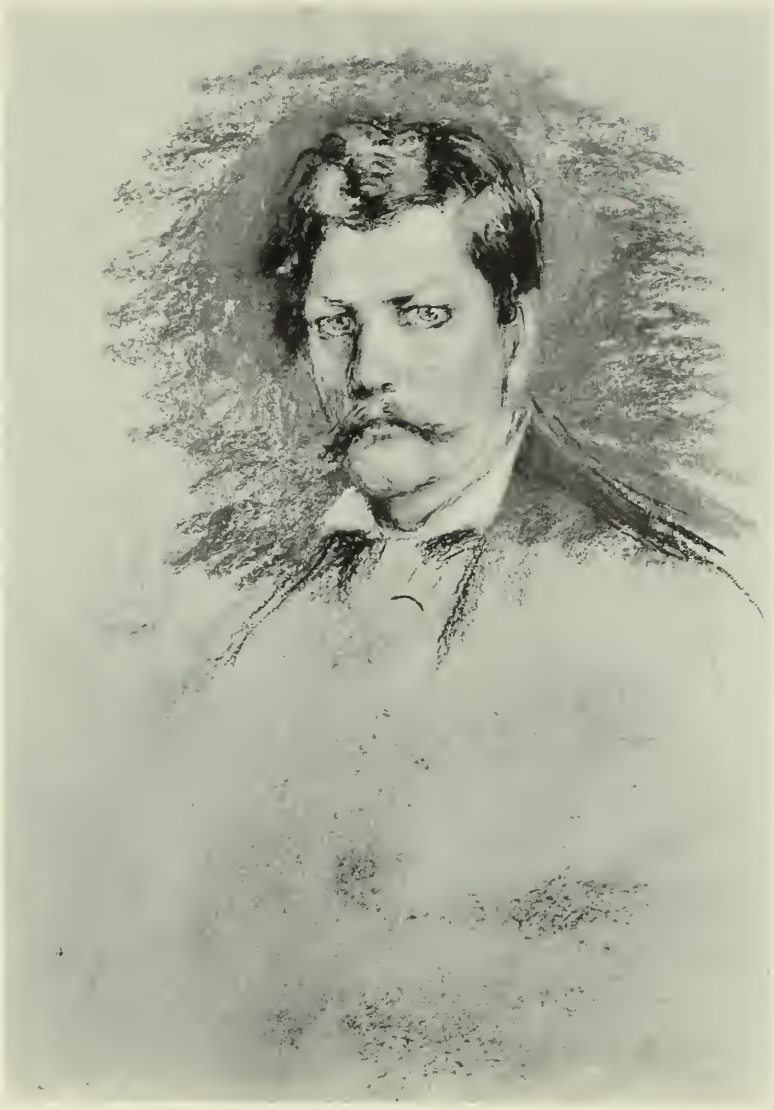
253 MIRZA ABUL FAZL
30×18½, Pastel
Signed "Alice Barney, 1913"

144 MR. FRANCIS NYE
29 ⅞ × 19 ⅞, Pastel
Signed "Alice Barney, 1903"

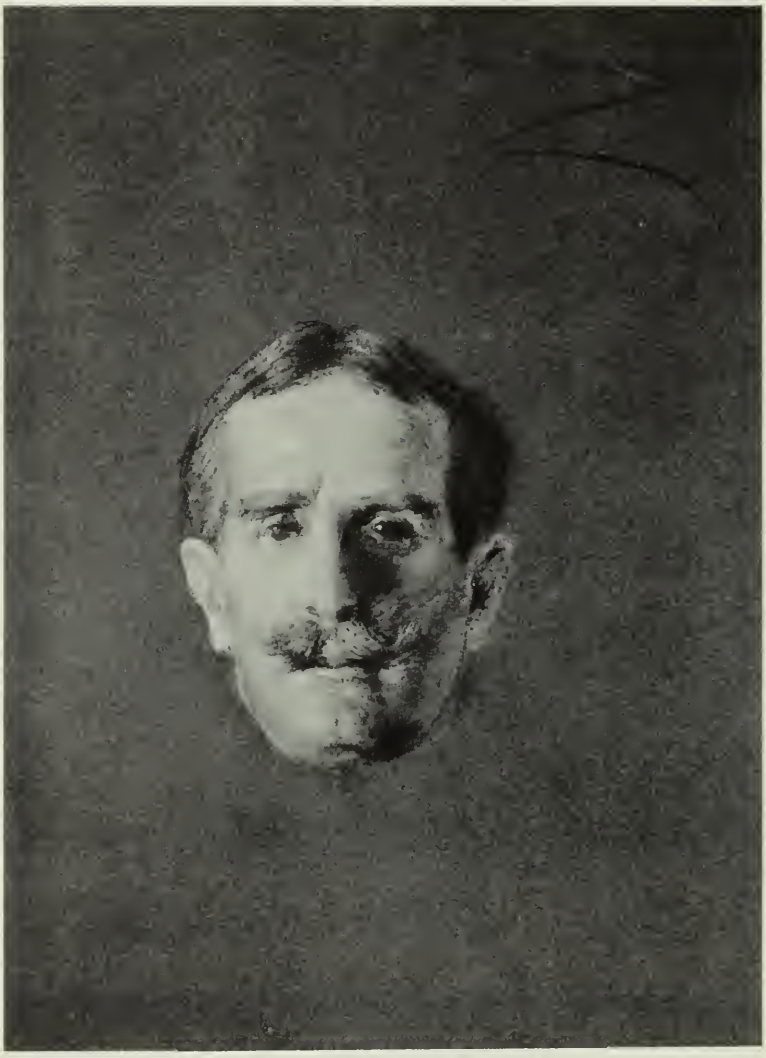
257 MADAME GIRARD
28¾ × 21, Pastel
Signed "Alice Barney 1900"

275 CAPTAIN WHEELER
23½ × 19⅛, Oil
1892

4 GILBERT K. CHESTERTON
30×19¾, Pastel
Signed "Alice Barney, 1908"



130 HENRY M. STANLEY
20 1/8 × 16 1/8, Pastel



250 ALBERT CLIFFORD BARNEY
30½ × 22, Pastel
Signed "Alice Barney," 1899

245 VERS 1903
26×22, Oil
Signed "Alice Barney, 1903"

99 MRS. ROOSEVELT SCOVEL
32 7/8 × 24 1/8, Pastel
Signed "Alice Barney"

# *Portraits by Alice Pike Barney*

## NOT ILLUSTRATED

5a R. D. SHEPHERD
29¼ × 19¼, Pastel

5b ODETTE TYLER SHEPHERD
19 ⅞ × 15, Pastel

10 SPANISH WOMAN
28 ⅛ × 19¼, Pastel

15 EVALINA CORTLANDT PALMER
13¼ × 13¼

16 BEATRICE
14½ diameter (tondo), Pastel

27 ALEC FRANCIS
20 × 15 ⅞, Pastel

28 EDWARD LEITER
20 × 14 ⅞, Pastel

30 THE VISITOR
20 × 14¾, Pastel

32 LAURA DREYFUS-BARNEY
35 × 46, Pastel

33 THE TANAGRA FIGURE
35 ⅞ × 30, Pastel

35 SELF PORTRAIT, 1909
19 ⅞ × 13 ⅜

36 YOUNG WOMAN WITH ROSES
51¼ × 30¼, Pastel

41 MIRZA SARAB
21¾ × 14¾, Pastel

46 MRS. LESLIE CARTER
17½ × 13, Pastel

47 BLONDE GIRL WITH BOA
24 × 18, Pastel

52 GLORIA
18 ⅛ × 14, Pastel

53 ANNA MAY WONG
16 × 14, Pastel

66 REFLECTED GRACE
56 × 41 ⅛, Pastel

68 SELF PORTRAIT IN REPOSE
28½ × 22½, Pastel

83 THE DECORATOR
39½ × 28¾, Pastel
*ca.* 1926

95a ALICE ROOSEVELT LONGWORTH
78½ × 37½, Pastel

96 JULIENNE
24½ × 30, Pastel

102 MARTHA
31 ⅛ × 24⅜, Oil

103 MRS. PANSY COTTON
25½ × 18½, Pastel

116 ALLAN CHESTERTON
30¼ × 20¾

119 LAURA AT FIFTEEN
18 × 15, Oil

120 MRS. PATRICK CAMPBELL
18½ × 14 ⅞, Pastel

123 LAURA IN BLACKS
50⅜ × 30¾, Oil

128 MARIE HUET, THE PAINTER
20¾ × 24⅜, Oil

135 THE YOUNG DIPLOMAT
17¼ × 14, Pastel

136 ANITA HUNT
27 × 18½, Pastel

154 JAQUELINE WITH FICHU
23 ⅞ × 21¼, Pastel

162 ANITA HUNT READY FOR A RIDE
66 × 25, Oil

163 SELF PORTRAIT WITH PALETTE
33¼ × 24⅛, Pastel

166 MARIANNE GIRARD
28 ⅞ × 17, Pastel

172 L'AFRICAINE
28 × 22⅛, Pastel

179 LAURA AT SIXTEEN
30¾ × 26½, Oil

189 BARONESS MONCHEUR
20 × 14, Pastel

191 SELF PORTRAIT IN PAINTING ROBE
42 × 28¾, Oil

197 SELF PORTRAIT IN 1924
28¾ × 22¼, Pastel

198 LA ROSITA
20½ × 26½, Pastel

202 LAURA ALICE IN GREY
36½ × 23¾, Pastel

205 CIGARETTE
40½ × 29, Pastel

208 LADY WITH FAN
53 ⅛ × 28½, Pastel

210 KATE DEERING RIDGELY
50×32, Oil

217 JOHN C. CALHOUN
28×22 5/8, Oil

221 LAURA IN GREEN CAPE
26 3/4 ×19 3/8, Pastel

226 HAT AND SHADOW
28×21, Pastel

231 CAMILLE GORDE
25 3/8 ×19 1/2, Pastel

233 THE FEATHERED HAT
25 1/2 ×21 1/2

235 MONIQUE
23 1/4 ×17 1/8, Pastel

241 VAMP OF 1900
17 1/2 ×20, Pastel

249 SELF PORTRAIT
20×15, Pastel

251 HIPPOLYTE DREYFUS
27 1/8 ×21 7/8, Pastel
Signed "Alice Barney 1907"

258 MADAME DREYFUS CORDOZO
36 3/8 ×28 7/8, Pastel

266 NATALIE WITH MANDOLIN
32×24 1/2, Pastel

271 MAN WITH MONOCLE
16 3/4 ×13 3/4, Oil

274 THE WHITE STOCK
21 3/4 ×18 1/8, Oil

276 MARIANNE WITH HAT
25 1/2 ×16, Pastel

277 LAURA ALICE
16×13, Pastel

278 NATALIE WITH VIOLIN
78 3/4 ×48 1/8, Oil

285 LAURA ALICE IN BIG HAT
25 1/8 ×28 5/8, Pastel

286 GOLD TURBAN
25 1/4 ×18 5/8, Pastel

296 DOCTOR R.
8×5 5/8, Oil

313 WOMAN WITH RED HAIR
25 3/8 ×19 1/8, Pastel

319 HEAD OF NEGRO BOY
13 3/4 ×12, Oil

320 "HAIL FELLOW, WELL MET"
20 1/8 ×14 7/8, Pastel

# *Interpretations*

101 WOMAN CLOTHED WITH THE SUN
78 3/8 × 36, Pastel
*Revelations, Chapter* 12, *Verse* 1
"And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."

100 BABYLON
78×36, Pastel
1904

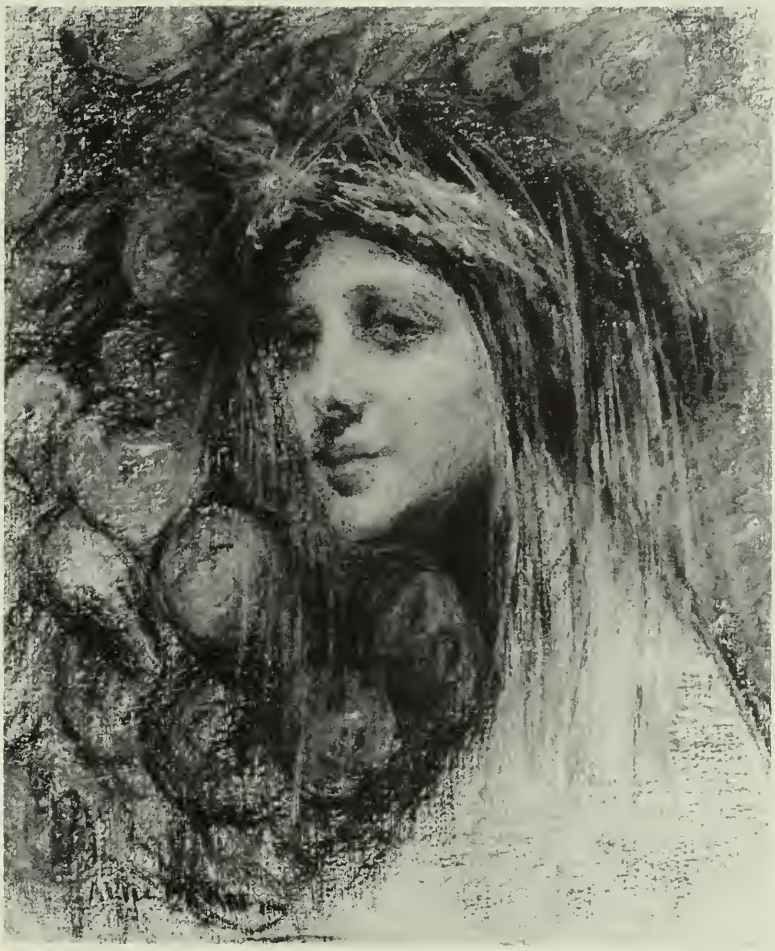
157 WOMAN AND PEACOCK 28¾ × 46¼, Oil Signed "Alice Barney"

310 EASTER LILIES
24¾ × 30, Oil
Signed "Alice Barney"

243 SEVILLE IN MONTMARTRE
33½ × 25¾, Pastel
Signed "Alice Barney, 1910"

263 DREAM BOOK
20×16, Oil
Signed "Alice Barney"

228 VISION THROUGH WOODS
31½ × 20, Pastel
*ca.* 1908



3 CERES
17¾ × 11¾, Pastel
Signed "Alice Barney"

227 OPHELIA

17×21, Pastel, *ca.* 1909

22 MOON MADNESS
18 1/16 × 13 7/8, Pastel
*ca.* 1918

58 NIGHTCLUB
11½ × 8½, Pastel
*ca.* 1929

60 GARDEN WINDOW
18¾ × 14 ⅞, Pastel
Signed "Alice Barney 1914"

14 CIRCE
30×24 7/8, Pastel
Signed "Alice Barney"

87 WOODSPRITE
17¼ × 14⅛, Pastel
Signed "A. Barney"

7 MEDUSA
36¼ × 28¾, Pastel
Signed "Alice Barney/92"

8 LUCIFER
30×25, Pastel
Signed "Alice Barney" 1892

56 LUNAR
14×18, Pastel
*ca.* 1924

# *Other Interpretations by Alice Pike Barney*

## NOT ILLUSTRATED

6 R. D. SHEPHERD AS SHYLOCK
17¼ × 13¼, Pastel

11 ANCHORITE
21¾ × 18¼, Pastel

12 BACCHANTE
27⅓ × 16¾, Pastel

17 DREAM WOMAN
18⅛ × 14⅜, Pastel

18 REVERIE
10 × 7⅝, Pastel

50 PIERRETTE
14 × 11, Pastel

57 THE LETTER
27 × 21¼, Pastel

64 DREAMLAND
22 × 18½, Pastel

81 LIGHTHEARTED
26⅝ × 21⅛, Pastel

93 A MEMORY
19⅞ × 13½, Pastel

124 A SONG
35⅛ × 22⅛, Oil

176b IN LIFE
13⅜ × 8, Oil

246 LA CIGALE
27 × 18⅛, Pastel

254 BACCHANTE TRISTE
23 × 15½, Pastel

# *Studies and Impressions*

39 BY LAMPLIGHT
32×24½, Pastel
Signed "Alice Barney 1911"

158 THE BRASS KETTLE
31×24, Oil
*ca.* 1890

13 JIMMY DAVIS
18 1/8 × 14, Pastel
Signed "Alice Barney, 1927"

109 CHRISTIAN
20½ × 18½, Pastel
Signed "Christian
Alice Barney
May 22, 1910, Studio House"

234 RUTH ST. DENIS
37×24, Pastel
Signed "Alice Barney, 1910"

111 BALLERINA

25¼ × 22⅛, Pastel

*ca.* 1890

40 AGAINST THE WINDOW
28 5/8 × 21, Pastel
Signed "Alice Barney"

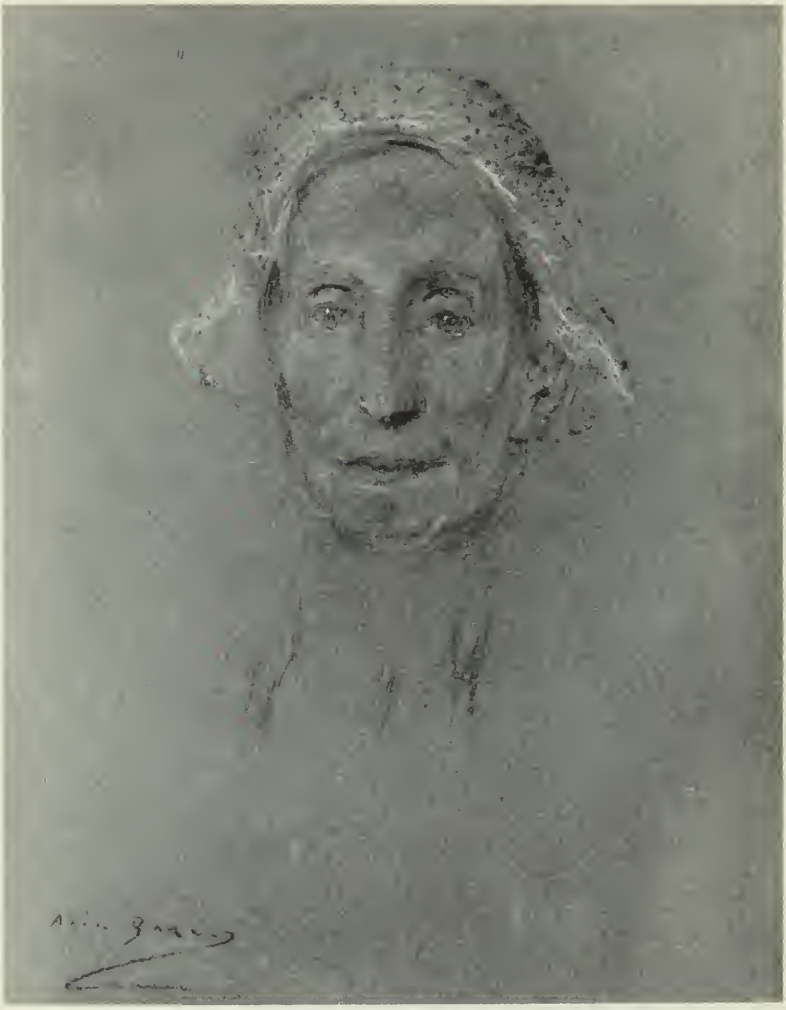
267 BLONDE AU BOIS
23×17, Pastel
Signed "*Blonde* au Bois
Alice Barney
1922"

126 THE NECKLACE
18¼ × 16⅛, Oil
1898

186 ENDYMION
18×15, Oil
Signed "Alice Barney," 1910

214 THE LOCKET
67×44, Pastel
Signed "Alice Barney"
*ca.* 1904

71 MRS. FLEMING NEWBOLD
41×22, Pastel
Signed "Alice Barney"



2 NEAR THE END
17 5/8 × 14 3/4, Pastel
Signed "Alice Barney," 1903

117 NATALIE WITH FLOWING HAIR
24×17, Pastel and Pencil
Signed "Alice Barney,
Sombre sans ennuie et
triste sans detresse."

1 JAMES ABBOTT MCNEILL WHISTLER
19⅜ × 19¼, Pastel
Signed "Alice Barney 1898"

## *Other Studies and Impressions by Alice Pike Barney*

### NOT ILLUSTRATED

9 THE WHITE TURBAN
25¾ × 21 ⅜, Pastel

19 AN ORIENTAL
10 ⅞ × 9 ⅞, Pastel

23 STUDY WITH FAN
18 × 14, Pastel

24 STUDY OF A SEATED WOMAN
40 × 26¾, Oil

26 FREDA
14¾ × 11¼, Pastel

31 THE GREEN HAT
16⅛ × 12⅛, Pastel

34 THE WRITER
22 × 18, Pastel

43 LA MARQUISE
14½ × 11¼, Pastel

45 MEDITATION
10½ × 13½, Pastel

48 MODEL HOLDING DRAPERY
21½ × 16½, Pastel

49 HOLLYWOOD
17½ × 13, Pastel

55 BLONDE GIRL
16¼ × 14¼, Pastel

59 YOUNG POET
17½ × 13½, Pastel

61 SPANISH SENORITA
32¼ × 26¼, Oil

62 STUDY OF A HEAD
12¼ × 19¼, Oil

65 MIRROR REFLECTION
36⅜ × 28 ⅞, Pastel

67 ITALIAN WOMAN WITH CHILD
41 ½ × 29, Pastel

72 HEAD OF THE ARTIST
8 × 5 ⅝, Oil

84 LILIES
16¼ × 22, Pastel

85 MORNING MOOD
20 × 15, Pastel

90 BRITTANY BONNET
20½ × 12 ¼, Pastel

94 WHITE PARADISE
28 × 20¼, Oil

106 FANTASY
21¾ × 27, Pastel

108 ZINGARE
16½ × 15 ⅛, Pastel

112 STREET LIFE
12¾ × 17¾, Pastel

113 1900
15⅛ × 12½, Pastel

121a EN CRINOLINE
17 × 14, Pastel

122 IMPRESSION OF NATALIE
24¼ × 16, Pencil

125 LAURA IN ARABIAN COSTUME
23 ⅞ × 21 ⅞, Oil

143a SPANISH FANTASY I
22 × 18, Pastel

143b SPANISH FANTASY II
22¼ × 20⅛, Pastel

143c SPANISH FANTASY III
25 ⅝ × 20⅛, Pastel

148 STUDY IN AUBURN
20⅛ × 16, Oil

152 MOTHER AND CRYING BABY
39 × 32, Pastel

153 WOMAN AND SLEEPING BABY
36¼ × 29, Pastel

164 GIPSY
9⅜ × 12, Oil

167 OLD PEASANT
12⅛ × 9½, Pastel

168 A DELIGHTFUL EVENING
24 × 15 ⅝, Pastel

175 NATALIE AND MISSAL
22½ × 27½, Oil

178 BLONDE STUDIO MODEL
14⅛ × 14⅛, Oil

184 WATERLILY
25½ × 21½, Pastel

190 IN POSE
19⅜ × 25¼, Pastel

195 THE DIMPLE
18 × 16, Oil

203 FIRELIGHT
22 × 34, Pastel

223 PROFILE SKETCH
9 7/8 × 7 7/8, Oil

225 HIPPOLYTE THOM
26 1/8 × 16 1/8, Pastel

229 THE CRYSTAL GLOBE
27 1/2 × 17 1/2, Pastel

238 GLADYS
16 3/4 × 13, Pastel

239 OLD ACTOR
24 5/8 × 18, Pastel

242 TITIAN HAIR
27 1/2 × 19 1/2, Pastel

247 LAURA WITH BIG SCARF
26 1/2 × 21 1/8, Pastel

248 THE TRAVELER
25 1/2 × 19 7/8, Pastel

255 BLOSSOM
11 3/8 × 14 3/8, Pastel

256 FRESQUE
20 × 13 3/4, Pastel

262 MORNING GLORIES
23 × 15 1/2, Pastel

265 FRAGMENT
11 in. diameter (tondo), Pastel

268 MODEL IN YELLOWS
11 3/8 × 7 1/2, Pastel

272 URSULA
19 7/8 × 15 3/4, Oil

283 YOUNG MAN
16 × 14, Oil

284 WOMAN WITH RED HOOD
23 3/4 × 19 3/4, Oil

288 GIRL WITH TITIAN HAIR
20 1/2 × 12 1/4, Pastel

289 YOUNG WOMAN IN GREEN
22 × 17, Pastel

290 RED CRAYON STUDY
9 3/8 × 11 3/8, Red Crayon

293 HEAD STUDY
20 1/8 × 18 3/8, Pastel

297 SYLVAN BACKGROUND
25 1/2 × 33 1/4, Pastel

302 STUDY HEAD OF A WOMAN
14 1/2 × 11, Pastel

306 LAURA ALICE, 1893
12 1/8 × 14 1/8, Oil

315 TWO FACES
10 × 8, Pastel

# III

# EDWIN SCOTT

## *Biography and List of his Works*

SI33 SELF PORTRAIT
32×22, Oil

# *Edwin Scott*
(1862–1929)

EDWIN SCOTT was born in Buffalo, New York, in 1862. He showed an early interest in art and was sent to New York City to study at the Art Students League with James Carroll Beckwith. Scott then went to Paris and continued his art studies at the École des Beaux Arts. His debut was made in 1888 at the Salon des Artistes Français with *A Return of the Fishing Boats.* This canvas now belongs to the Public School System of Indianapolis, Indiana.

In the 1890s Edwin Scott established summer painting classes for Americans and English in Saint Briac, a seaside resort near St.-Malo in Brittany. During this period he painted colorful seascapes with waves splashing foam against dark rocks. Obviously influenced by Millet, for whom he had a great admiration, Scott also did many scenes of peasant women in the fields, or at their housework within their simple homes.

It took Edwin Scott many years to break away from the influence of the École des Beaux Arts. In analyzing this problem the artist said: "I do not condemn the instructions of the schools which furnish the rudiments which help to strengthen one's drawing—but one must know how to break away from them. The schools teach too much to the hand and not enough to the eye."

Scott considered Paris the ideal subject. "It is the most fecund theme an artist could wish, its colors are so subtle, so sincere, so discreet in tone." He preferred a gray Paris, veiled with mist or rain. A devoted interpreter of foggy days, the artist scrupulously studied the effects of the humid atmosphere.

"Countries high in color may have charm," he said. "Venice? Yes Venice is a beautiful city, but its atmosphere is too brilliant. Such tones do not appeal to my temperament. I do not feel them." As he grew older Scott softened his palette more and more until his last paintings became quite monochromatic.

His works were always popular in France whether he exhibited at the Salon des Artistes Français (from 1888 to 1905) or at the Société Nationale des Beaux Arts after his election to this society in 1906. The French Government purchased five of his paintings as did Baron Robert de Rothschild. Edwin Scott achieved rare distinction for an American artist in that he received the French decoration of Chevalier de la Légion d'Honneur.

Scott was appreciated in Belgium as well. In 1894 he won a medal at the Universal Exposition in Antwerp. Les Musées Royaux des Beaux-Arts of Brussels acquired two large paintings and M. Louis Dévillez of Brussels, the collector and connoisseur, twenty-four paintings.

Edwin Scott also exhibited in the United States and England. The largest number of his works in America are in the Barney Collection.

The tall, well built, shy American was greatly admired by the art critics of his day for his sincerity, his interpretation of delicate nuances, and the painterly quality of his works. The foremost French critic of the time, Professor Henri Focillon of the Sorbonne, was one of his enthusiastic admirers. At a period when Claude Monet was studying the hourly changes wrought by sunlight on haystacks and the façade of Rouen Cathedral, Scott was sitting in the Parisian drizzle with a broad-brimmed hat and tweed jacket recording street scenes.

"One must respect piously the truth," declared this dedicated, serious artist. "As you see passers-by on the street they seem to move without direction, quite haphazardly. The fact is that these are moving forms, half-formed gestures. It is therefore fitting to indicate their silhouettes with sketchy lines."

One senses in Scott's paintings a highly individualistic point of view which was confirmed by the artist when he asserted: "It is for oneself and according to oneself that one works."

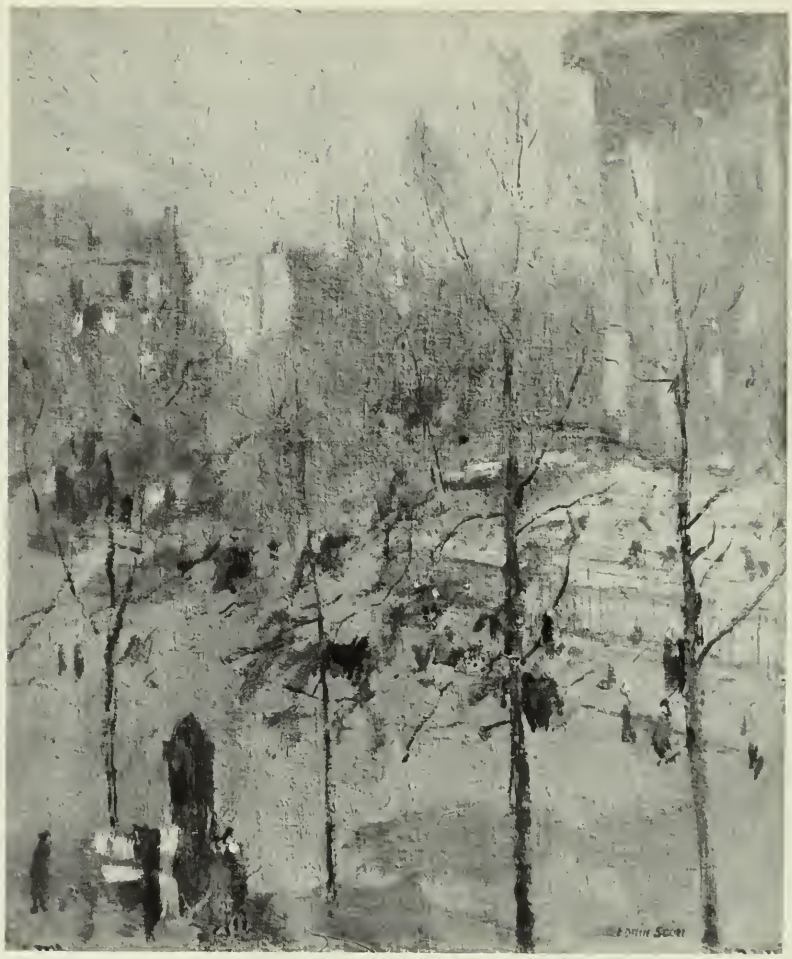
In Scott's portraits he has concentrated on the personality of the sitter rather than a literal rendering of the physical appearance.

He scorned Cubism, which was gaining increasing attention and interest early in the twentieth century. "We have had enough pictures made with compasses, with neither movement nor life."

Scott has often been compared to another American painter who lived abroad, James Abbott McNeill Whistler. Whistler's Valparaiso period paintings or his nocturnal scenes of Venice come closest to Scott's nostalgic Breton seascapes and scenes of Paris.

Although Scott painted a number of very large canvases, many of his paintings are approximately two by three feet, a size convenient for him to carry and small enough to be accommodated on an outdoor easel.

Alice Barney was a frequent visitor in Edwin Scott's Paris atelier. She was sympathetic with his complete absorption in his work, and admired his paintings. Laura Barney continued her mother's interest in Edwin Scott, and later donated a large number of his paintings to the Smithsonian Institution.

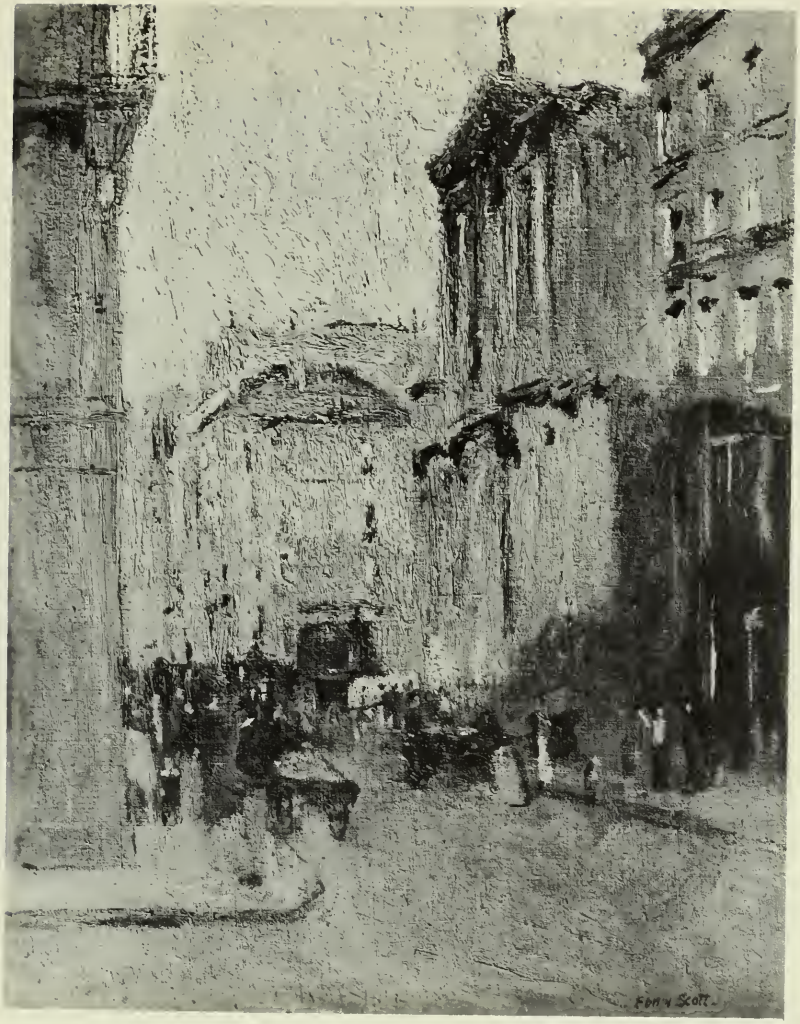


S113 THE MADELEINE NO. II

25×20¾, Oil

Signed "Edwin Scott"

In *The Madeleine No. II* Edwin Scott has portrayed this famous Parisian landmark from an unusual point of view. He apparently set his easel on the second floor balcony of a building south of the church, and looked down at the street through the slender branches of four saplings. The dark vertical form of a kiosk firmly planted in the left foreground balances the shadowy structure of the church which fills the right midground. The silhouettes of typical Parisian houses close in the background. Strolling figures and dangling autumn leaves provide movement.




SI43 SAINT ROCH, RUE ST. HONORE
32×25¾, Oil
Signed "Edwin Scott"
This is a typical Parisian scene with a crowded street in shadow and the sunlight cutting through between buildings. There is a fine balance between the verticals and horizontals, between light and dark areas. The focus is on the pushcarts, carriages, and people filling the street, all suggested in an Impressionistic manner.

S127 PORTE SAINT DENIS

34¾ × 31½, Oil

Signed "Edwin Scott"

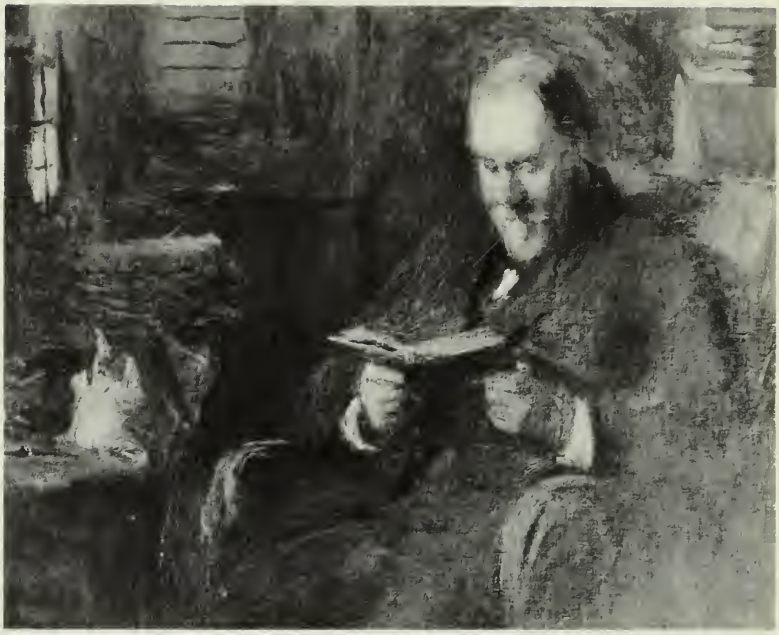
Edwin Scott's brushwork is deceptively simple on the massive stone gate which was once part of a protecting wall around Paris. He manages to magnify the ponderous dignity of the ancient arch which is located in the center of an intersection. Whenever possible the artist included the decorative gas street lights. The kiosk, the slender trees, the ancient houses, and the ever-present pedestrians portray a Paris familiar to generations, but now disappearing beneath the encroachments of modern life.

S121 NOTRE DAME IN WINTER

24¾ × 32¼

Signed "Edwin Scott"

Edwin Scott has painted the impressive Cathedral of Notre Dame as seen from the southwest across the great open snow-covered square. His portrayal of the structure is flat and distinctively linear. Pedestrians heavily clothed in black add to the atmosphere of a bitter cold day.



SI32 SANFORD SALTUS

28¾ × 36¼, Oil

Many American art patrons such as Sanford Saltus made frequent trips to Europe in the early twentieth century to select paintings for their collections. Seated comfortably in the artist's studio they would spend many hours discussing topics of mutual interest while watching the painter at work.

One senses in this portrait of Mr. Saltus that his visits to Edwin Scott's studio were more than for the purpose of purchasing paintings. The artist has depicted the collector as quite at home in the corner of Scott's atelier with a slumbering cat nearby. The interesting balance between the light and dark areas adds movement and life to this scene, as the viewer's eye moves from the small window at the left to the face and hands of the sitter then back to the cat on the couch.

S118 MAISON DE MILLET

18 1/8 × 21 5/8, Oil

Signed "Scott"

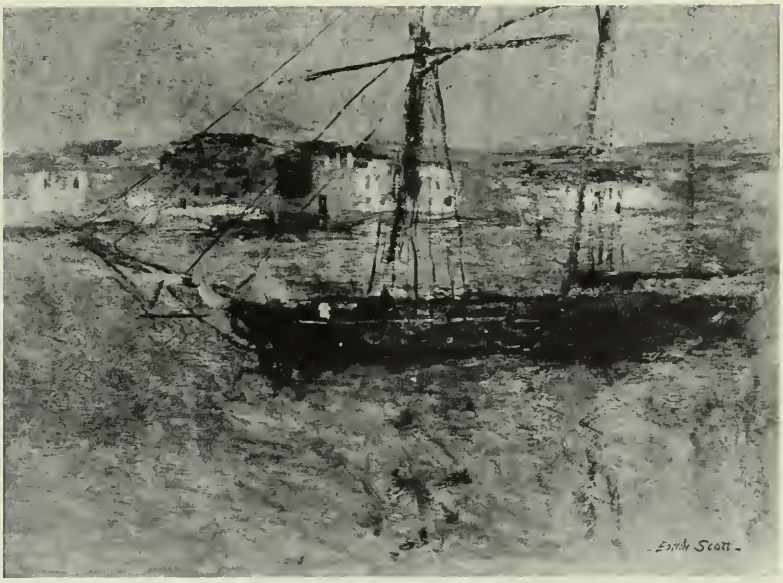
Edwin Scott restored Millet's house in the hamlet of Gruchy, where he spent his summers. He has painted this ancient house on the left with a rose bush climbing up its front, casting a shadow on the narrow dirt road. Highly Impressionistic in technique, this is one of the few works by Scott in the collection which depicts bright sunlight and trees in full foliage.

SI09 HONFLEUR FISHING BOATS NO. II

12¾ × 15¾, Oil

Signed "Edwin Scott"

Edwin Scott has portrayed the departure of two small fishing boats at dawn as they pass the Norman headland. The solid forms concentrated on the left emphasize the vast reach of water along the coast and the overcast sky. The proximity of the boats to the cliff links them with their home port, yet the silhouette of the bowsprit over the English Channel indicates the direction of their course. The pattern of the reflections in the water proclaims a lack of wind for the sagging sails.




S147 SHIPS AT ANCHOR, CHERBOURG, NO. II

13 3/8 × 17 7/8, Oil

Signed "Edwin Scott"

Edwin Scott had his own formula for painting marine scenes. The water was tranquil, the air windless, a strip of shoreline was fairly close, boats drifted with sagging sails or lay at anchor parallel to the picture plane. All was serene and safe. None of the dangers which were constantly experienced by these small Breton fishing boats is even suggested in Scott's works, yet he must have known the fishermen well for he spent many summers in Brittany. The black-hulled schooner is indicated with gentle sketchy brush strokes which are so typical of Scott's later works. The houses along the shore in the background add considerable interest to the painting.

SI39 SAINT GERMAIN-DES-PRÉS

32 1/8 × 36 1/8, Oil

Signed "Edwin Scott"

This painting of the lovely old French church is a typical Scott work from his later period. The paint is laid on very thin and in some places the canvas is exposed. The eye is not allowed to escape into the distance, but held in the midground by the façades of the buildings. Edwin Scott always worked directly from nature and believed that a painting should be completed in one sitting. He commented, "I could never find exactly the same effect again."

# *Other Paintings by Edwin Scott*

## NOT ILLUSTRATED

S93 BATEAU DE PÊCHE
12×12, Oil

S94 SAINT GERMAIN-DES-PRÉS NO. I
14×10½, Oil

S95 CABS
35 ⅞×32 ⅞, Oil

S96 CHAMBRE DES DÉPUTÉS
33×36¼, Oil

S97 CHAMBRE DES DÉPUTÉS NO. II
20 ⅞×21½, Oil

S98 CHAMBRE DES DÉPUTÉS NO. III
32½×35½, Oil

S99 CHAMBRES DES DÉPUTÉS IN A MIST
26×32, Oil

S102 ÉGLISE DE VILLE
12¼×8 ⅝, Oil

S103 EGLISE SAINT MERRY
14¾×18¼, Oil

S106 FEMMES PRES DES ÉSCALIERS NO. I
31½×52, Oil

S107 HOMME AU CHAPEAU ROUGE
24×19¾, Oil

S108 HONFLEUR FISHING BOATS NO. I
12 ⅞×15¾, Oil

S111 LA CONCORDE
17¾×21⅜, Oil

S112 THE MADELEINE NO. II
22½×22 ⅞, Oil

S114 THE MADELEINE NO. III
36¼×33½, Oil

S115 L'HEURE BLEU À PARIS
14¾×18¼, Oil

S116 L'ODEON, DU LUXEMBOURG
36¼ × 33¼, Oil

S117 THE MADELEINE AT DAWN
26 × 32, Oil

S119 MARINE
13¼ × 16¼, Oil

S120 NOTRE DAME NO. I
24½ × 30 5/8, Oil

S122 PLACE DE LA CONCORDE NO. I
33 × 36½, Oil

S123 PLACE DE LA CONCORDE NO. II
21 × 21½, Oil

S124 PLACE DE LA MADELEINE NO. I
33 × 36 3/8, Oil

S125 PLACE SAINT GERMAIN-DES-PRÉS
32 × 39½, Oil

S128 PORTE SAINT MARTIN NO. I
31 3/8 × 24¾, Oil

S130 PORTE SAINT MARTIN ET ENTERREMENT
21 5/8 × 18, Oil

S131 PORTRAIT DE JEUNE HOMME
22¼ × 20¼, Oil

S134 QUAI DE LA SEINE, ÉGLISE SAINT GERVAIS
47 × 43½, Oil

S135 RUE DE VILLAGE
12¼ × 12¼, Oil

S136 RUE DES PYRAMIDES
13 3/8 × 18 3/8, Oil

S137 RUE SAINT JACQUES, PARIS
11 7/8 × 9 5/8, Oil

S138 SAINT GERMAIN-DES-PRÉS NO. III
28¼ × 22½, Oil

S140 BOULEVARD SAINT GERMAIN
25 × 31 ¼, Oil

S142 SAINT ROCH CHURCH
32 × 26, Oil

S145 THE SEINE AT PARIS (L'INSTITUT)
19¼ × 20¼, Oil

S146 SHIPS AT ANCHOR, CHERBOURG, NO. I
22 × 17¾, Oil

S148 THE SEINE AT PARIS, PONT DE LA CONCORDE
16 3/8 × 18 3/8, Oil

S149 STREET IN THE LATIN QUARTER
8 7/8 × 6 1/8, Oil

S150 TÊTE DE FEMME
14 1/8 × 12 1/8, Oil

S151 VIEILLES MAISONS (PARIS)
45 3/4 × 41 1/2, Oil

S152 PLACE DE LA CONCORDE NO. III
33 × 35 1/2, Oil

S153 PLACE DE LA CONCORDE NO. IV
22 1/2 × 22, Oil

S154 VILLAGE CHURCH AND CEMETERY, BRITTANY
30 1/2 × 38, Oil

S155 THE MADELEINE NO. IV
10 1/2 × 13 1/2, Oil

S156 PLACE DE LA MADELEINE NO. II
14 × 11 1/2, Oil

S157 NOTRE DAME NO. II
18 × 21, Oil

# IV

# OTHER ARTISTS

## *Biographies and List of their Works*

# *Paintings by Other Artists*

ALICE BARNEY'S interest in art was very personal—she liked to paint portraits, landscapes, and pictorial interpretations. She was not interested in collecting paintings, *per se*, and did not purchase paintings with this goal in mind. For this reason the works in this section are not to be considered as typical of any given artist. Some paintings were acquired to aid a fellow painter and others because they appealed to Mrs. Barney.

Alice Barney purchased her first painting in Italy as a girl of sixteen. Called *The Brides of Venice* by J. Van Lerious, this canvas has been given to the United States Capitol. Although Mrs. Barney continued to acquire works of art throughout her life, her generosity was such that few remain in the Lending Collection.

## *Pierre Troubetzkoy*
(1864–1936)

PIERRE TROUBETZKOY, a member of the famous Russian noble family, was born in Milan, Italy. He received his art education in Italy under D. Ranzoni and d'A. Tonnelli.

In 1896 he moved to New York, and later Washington, D. C. where he became a friend of the Barney family. Pierre Troubetzkoy was married to a well-known American authoress, Amelie Rives, who wrote *The Quick or the Dead.* The Troubetzkoys settled in Charlottesville, Virginia, where he died in 1936.

X4 ALICE BARNEY IN WHITES AND BROWNS
by Pierre Troubetzkoy
38½×33, Oil
Signed "Troubetzkoy, 98"
Pierre Troubetzkoy was a frequent visitor in the Barneys' residence on Scott Circle in Washington. In this portrait painted in 1898, he has captured the intelligent and cheerful personality of Mrs. Barney. As was the custom at the end of the nineteenth century, the artist has emphasized the clothing, placed the head high on the canvas, and used a blank wall for the background.

## *Edmund François Aman-Jean*
(1860–1935)

EDMUND FRANÇOIS AMAN-JEAN was born at Chevry-Cossigny, France. He was a student at the École des Beaux Arts where he won a scholarship in 1883. In 1885 he won a Prix de Rome. Upon his return to Paris he exhibited regularly at the Salon des Beaux Arts, and eventually became a member of the jury. He received a silver medal in 1889 and a gold medal in 1900, both from the Salon.

Aman-Jean was a close friend of both Ernest Laurent and Georges Seurat, and shared their interest in Impressionism. Known particularly for his paintings of women, Aman-Jean painted with short curving strokes, interweaving patterns and designs, obliterating linearism.

He was Commandeur de la Légion d'Honneur, member of the jury of the Nationale, and President of its Section of Painting in 1914, 1921, and 1922. Later he was co-founder of the Salon des Tuileries.

His works were exhibited principally in Paris where he won a number of prizes.

XI WOMAN WITH VASE
by Edmund François Aman-Jean
32×24½, Oil
Signed "Aman-Jean"
The artist speaks of femininity with every curving brushstroke, the delicate colors, and the relaxed pose of the model. Serenity is the keynote of this sensitive work.

## *Charles Émile Auguste Carolus-Duran*
(1838–1917)

CAROLUS-DURAN was born in Lille, France. He began his art studies in Paris, then moved to Rome, and eventually Madrid where he was particularly attracted to the works of Velasquez. When he returned to Paris at the age of thirty-one, he won immediate acclaim with his portraits, landscapes, genre scenes, and historical paintings. By 1870 every aspiring artist who arrived in Paris clamored to be admitted as a student to the studio of this great master. John Singer Sargent became his student in 1874, and owed much to this able but domineering master. Although not an innovator, he is important historically as a teacher of realism in a period of incipient artistic revolution. His tremendous influence on painting from 1870 to 1895 contrasted with a growing interest in Impressionism, Japanese art, and Turner's romantic imagery.

Carolus-Duran was a founder with Messionier and Puvis de Chavannes of the Société Nationale des Beaux Arts, and its President in 1898. He received the honor of Grand-Officier de la Légion d'Honneur.

Two paintings by this artist, *Natalie at Ten* and *Laura at Seven*, are still owned by members of the Barney family.

X53 LIGHT AND SHADOW
by Charles Émile Auguste Carolus-Duran
17⅜ × 10¼, Charcoal and Chalk on Paper
Signed "Carolus-Duran"
This small sketch is signed by Carolus-Duran and inscribed across the bottom, "à Mlle. Natalie Barney, 1895." Beneath this inscription is a line of illegible writing. The figure in white is firmly drawn on gray paper with charcoal shadows and chalk highlights.

The interrelationship between the two figures indicates more sympathy for the subject matter than was generally shown by Carolus-Duran. The impression of shared sorrow is so intense that the leaning curved figure to the left appears to be an extension of the shadow of the straighter, weight-bearing figure. The solid closed composition is Renaissance in character.

# *Albert Herter*
(1871–1950)

ALBERT HERTER was born in New York City and died in Santa Barbara, California. He studied at the Art Students League with James Carroll Beckwith, who also taught Edwin Scott. In Paris he studied with J. P. Laurens and Cormon.

Herter's specialty was mural decorations and tapestry designs with emphasis on allegorical themes. This is reflected in many of his portraits which have ornate backgrounds close behind the subject.

Albert Herter's honors include Honorable Mention at the Paris Salon in 1890, a Medal at the Atlanta Exposition of 1895, and the Lippincott Prize in 1897.

Albert Herter was a member of the American Water Color Society, Society of Mural Painters, Architects League of New York, New York Water Color Club, and an Associate Member of the National Academy of Arts and Letters.

x6 WOMAN WITH RED HAIR
by Albert Herter
30¾ × 20¾, Oil
1894
Most of Albert Herter's portraits are of women in repose. In this painting the rich foliate-derived pattern of the background contrasts with the erect figure of the woman. Despite her lovely red hair and pale skin, the subject is dominated by the rich tapestry effects in the rest of the painting.

# *Juliet Thompson*
(1873–1956)

JULIET THOMPSON was born and died in New York. She studied at the Art Students League of New York, the Corcoran Art School of Washington, D. C., and the Julien Academy of Paris. She was a member of the New York Womens Art Club, the New York Municipal Art Association, and the National Arts Club.

Her painting received the Bronze Medal at the Atlanta Exposition of 1895. Juliet Thompson had several one-man shows in New York including one at the Marie Stern Galleries in 1929 and at the Panacotheca in 1943. She is known for her portraits of distinguished American citizens painted in the early twentieth century, such as Senator Davis Elkins, President Woodrow Wilson and his cabinet, President Coolidge, and Mrs. Newbold Noyes. Juliet Thompson was a close friend of Alice Pike Barney and often painted with her.

X37 WOMAN IN WHITE
by Juliet Thompson
77×35 5/8, Pastel
The subject of this romantic painting was a woman of beauty. Juliet Thompson has emphasized her pensive appearance by painting her in a white flowing gown. She is placed in a stately chair which contrasts with her graceful figure and gossamer-fine blond hair.

The background is devoid of any localizing element. The young woman appears to be deep in thought and epitomizes the early twentieth-century attitude of the cultured woman—remote, composed, and removed from the toil and turmoil of everyday life.

## *Elizabeth Nourse*
(1860–1938)

ELIZABETH NOURSE was born in Cincinnati and went to Paris in the 1880s to study painting with the famous teachers of the day, Boulanger, Lefebre, Carolus-Duran, and Henner. She remained to become one of the most distinguished artists in the American colony.

Elizabeth Nourse is known principally as a painter of women, children, and flowers in the romantic turn-of-the-century vein. Her works were extremely popular and brought her numerous medals from prominent exhibitions such as the Chicago Exposition (1893), Paris Exposition (1900), St. Louis Exposition (1905), and San Francisco Exposition (1915).

She was elected to the Institut des Beaux Arts in 1901, and later became its secretary. Although Elizabeth Nourse remained in Paris, her works were shown widely in the United States, and were purchased by many museums including the Art Museum of Cincinnati, the Art Institute of Chicago, and the Detroit Museum of Arts.

X20 FLOCK OF GEESE
Attributed to Elizabeth Nourse
25×55, Oil
This realistic painting of a flock of wild geese as seen as if flying over the viewer's head is a typical expression of the love of nature which became popular in American art with the advent of the Hudson River School. The forcefully beating wings, the outstretched necks, and the great white bodies of the geese are dramatically silhouetted against a darkened sky.

X20 FLOCK OF GEESE

X3 ALICE BARNEY
by W. H. T.
38 5/8 × 24 7/8, Pastel
Signed "W. H. T."
There is no clue as to who executed this lovely pastel of Alice Pike Barney which was painted at the same time that Ottilie Roederstein did a portrait of Mrs. Barney. Judging from the gown, the hair style, and the youthful appearance of the subject, this portrait was probably painted around 1898. While it does justice to her physical beauty, it fails to suggest her charm.

## *Pierre Carrier-Belleuse*
(1851–1935)

PIERRE CARRIER-BELLEUSE was born in Paris and lived most of his life there. He studied painting with Alexandre Cabanel at the École des Beaux Arts, and with Galland, a painter of scenery. He exhibited at the Salon des Beaux Arts from 1875 on. Carrier-Belleuse worked exclusively with pastels after 1885. His works are found in the collections of several French provincial museums.

Carrier-Belleuse's paintings generally present genre or romantic scenes of maidens, dancers, or women holding flowers. He is considered a Victorian poet in pastel.

X47 RECLINING MODEL
by Pierre Carrier-Belleuse
24 7/8 × 35 3/8, Pastel
Signed "Pierre Carrier-Belleuse," 1899
Despite the use of chiaroscuro, and the linear emphasis on the curves of the model's body, this pastel is composed of a series of flattened areas—the black hair, the shadow behind the head, the background above the left arm. The general pose and appearance of the model remind one of Manet's *Olympia* which was painted twenty-six years earlier. However, the placement of the figure on the canvas indicates that it is from a later period.

x66 STILL LIFE OF FRUIT, OYSTERS, AND WINE

by E. Kuhn

24½ × 29½, Oil

Signed "E. Kuhn"

A large basket filled to overflowing dominates the canvas. It contains red and purple plums, yellow and orange peaches, ruby cherries, and pale green grapes all picked at the moment of perfect ripeness. Grape leaves are used decoratively throughout the composition. A green wine bottle and a slender glass with white wine are on the left beside a white plate with two opened oysters and a half lemon. To the right is a white stoneware bonbonniere with raspberries. Various fruits including rich purple grapes crowd the marble surface of the table in front of the basket.

This cornucopian scene, adroitly painted with a smooth surface and detailed realism, is Victorian in spirit.

## *Ottilie Wilhelmina Roederstein*
(1859–1938)

OTTILIE ROEDERSTEIN was born in Zurich, Switzerland. She began her art studies with Herr Gussow in Berlin, and continued with Carolus-Duran and Henner in Paris. Aside from a few still lifes and figure paintings, Miss Roederstein is principally known as a portraitist. She exhibited at the Salon des Beaux Arts for many years, and was an associate member.

The influence of Northern European schools is more evident in her work than that of her Parisian masters. Miss Roederstein's paintings are in collections in Zurich, Lausanne, Elberfeld, and Frankfurt-am-Main.

A portrait of Albert Clifford Barney by this artist is in the Lending Collection.

# *Paintings by Other Artists*

## NOT ILLUSTRATED

X5 ALICE BARNEY IN WHITE SATIN
by Hubert Vos
71×41, Oil

X9 FOREST GLEN
by Hubert Vos
19⅜×29⅝, Oil

X10 HILL AND LAKE
by James Henry Moser
10⅞×14⅞, Watercolor

X12 WOMAN IN ARBOR WITH MONKEY
by Claudio Castelucho
51×38, Oil

X13 LILACS
by Elizabeth Nourse
37½×28¾
Watercolor and Tempera

X14 SNOWBALLS
by Elizabeth Nourse
37½×28¾
Watercolor and Tempera

X17 POPPIES
by Elizabeth Nourse
48½×20½, Oil

X18 LAVENDER FLOWERS
by Elizabeth Nourse
48¼×20½, Oil

X19 MUSKETEER
by G. Camfri
21×13, Watercolor

X22 MOUNTAIN AND VALLEY
by James Henry Moser
15×21¾, Watercolor

X23 OFFICER WITH PEASANT
by Emil Rau
19½×16, Oil

X24 DRAWING ON DOOR
by A. Kinder
24×20, Oil

X25 MUSKETEER ON GUARD
by A. Arrunategin
25¾×25¾, Watercolor

X27 ITALIAN BOY
IN SHEEPSKIN JACKET
by T. DeConick
27 5/8 × 20, Oil

X29 MARGUERITE IN PRISON
by Thomas Couture
75 × 56¾, Oil

X30 PORTRAIT OF A LADY
by Unknown Artist
12 × 10, Oil

X31 VENICE
by Francis Hopkinson Smith
13¼ × 19¾, Watercolor

X32 PASTORAL SCENE
AT THE FORD
by Will Howe Foote
10¼ × 17, Watercolor

X38 SAINT
by Unknown Artist
17 × 11½, Oil

X39 SAINT
by Unknown Artist
17½ × 12¼, Oil

X41 GUARD
by Jose Echenal
7 × 12, Watercolor

X42 LAURA IN BLACK HAT
by Juliet Thompson
59 × 29¼, Pastel

X44 LANDSCAPE
by Max Weyl
7½ × 15½, Oil

X45 THE WEDDING GOWN
by R. Magg
42½ × 29¼, Oil

X48 THE FIRST STEP
by Pravaggi
6 7/8 × 9½, Watercolor

X49 THE BATH
by Pravaggi
7¾ × 9 7/8, Watercolor

X50 REPRIMAND
by Pravaggi
6¼ × 8½, Watercolor

X54 ALBERT CLIFFORD BARNEY
by Ottilie Wilhelmina
Roederstein
38¾ × 25¼, Oil

x55 OLD MAN WITH PIPE
by Ottilie Wilhelmina Roederstein
15¼ × 12, Oil

x56 NEW ENGLAND HOSTESS
by Gerrard Barry
39¾ × 30, Oil

x57 MARY HARDIN
by Anders Zorn
7¾ × 5 ⅝, Etching

x58 NIGHT
by J. P. S. Neligh
10 × 17 ⅛, Tempera

x62 PIAZZA SAN MARCO
by Henry Bacon
6 ⅞ × 9¾, Watercolor

x64 CHURCH AND LAKE
by Henry Bacon
6 ⅞ × 9¾, Watercolor

x65 SOLDIERS OF THE EMPIRE
by Filippo Indoni
23 ⅜ × 17 ⅝, Watercolor

x68 THE CANOE
by Unknown Artist
15 × 19⅜, Pastel

x70 SMOKE FROM THE CITY
by Robert Burns Wilson
11¾ × 18¾, Watercolor

x71 RESTING MUSKETEER
by G. Camfri
11½ × 9¼

x72 ITALIAN WOMAN AT FOOT OF STEPS
by Frank Scott
15½ × 21¾, Oil

x73 ALICE PIKE BARNEY, 1927
by Juliet Thompson
34 × 28, Pastel

# V

# *List of Borrowers from the Collection*

# *List of Borrowers from the Collection*

*Washington, D. C.*
The United States Government
Department of State
Blair House
Department of Justice
Post Office Department
Smithsonian Institution
Bureau of the Budget
Court of Appeals
District of Columbia Municipal Court
The American Association of Museums
Howard University
Barney Neighborhood House
The Arts Club of Washington
The Barnett Aden Art Gallery
The Corcoran Gallery of Art
The Kalorama Convalescent Home
*Tuskegee, Alabama*
Tuskegee Institute
*Fayetteville, Arkansas*
Graduate School,
the University of Arkansas
*Little Rock, Arkansas*
The Arkansas Art Center
*Claremont, California*
Pomona College
*Los Angeles, California*
Los Angeles County Museum
*Urbana, Illinois*
the University of Illinois
*Manhattan, Kansas*
the Kansas State University
*Salina, Kansas*
The Salina Art Association
*New Orleans, Louisiana*
Isaac Delgado Museum of Art
*Kansas City, Missouri*
The William Rockhill Nelson Gallery of Art
*Omaha, Nebraska*
Joslyn Memorial Art Museum
*Manchester, New Hampshire*
The Currier Gallery of Art
*Brooklyn, New York*
The Brooklyn Museum
*Dayton, Ohio*
Dayton Art Institute
*Bethlehem, Pennsylvania*
Lehigh University
*Philadelphia, Pennsylvania*
Philadelphia Museum of Art
*Charlottesville, Virginia*
The University of Virginia

# APPENDIX

## *Paintings by Alice Pike Barney in Other Collections*

25 THE JAPANESE TREE
Lady Lewis, Washington, D. C.

63 ÉTUDE IN GREENS
The Barnett Aden Art Gallery, Washington, D. C.

79 LAURA IN BROWNS AND FURS
The Dayton Art Institute, Dayton, Ohio

80 LAURA IN YELLOW
Smithsonian Collection, Washington, D. C.

91 PEACHBLOOM
Smithsonian Collection, Washington, D. C.

97 MRS. LESLIE CARTER
The Dayton Art Institute, Dayton, Ohio

105 INFANTA
Smithsonian Collection, Washington, D. C.

129 QUEEN ELIZABETH
Folger Shakespeare Library, Washington, D. C.

139 EMMA CALVE
Metropolitan Opera Guild, New York, New York

192 MARIANNE IN YELLOW
Smithsonian Collection, Washington, D. C.

194 SELF PORTRAIT WITH JABOT
Smithsonian Collection, Washington, D. C.

199 GOLDEN LOCKS
Mrs. C. Edward Hilgenberg, Royal Oak, Maryland

200 BILLY
Mrs. Edna Crawford Johnson, Washington, D. C.

207 THE GOLD CHAIR
The University of Virginia Museum of Fine Arts, Charlottesville, Virginia

211 MISS BEATRICE FREMONT
Miss Jessie Fremont, Washington, D. C.

212 THE MALINE HAT
Mr. Samuel Biddle, Washington, D. C.

213 THE FINANCIER
Mr. Coleman Jennings, Washington, D. C.

215 EDYTH LOUISE
Mrs. Margaret Blanken, Washington, D. C.

216 MISS VIRGINIA
Mrs. Margaret Blanken, Washington, D. C.

230 ISADORA DE LARA
Grand Opera House, Paris, France

281 PEASANT WOMAN
Mr. Clement Marone, New York, New York

294 THE NEPHEW
Mrs. Jay Sholes, Santa Barbara, California

298 GRACE TRAIN
Rear Admiral Charles R. Train, Washington, D. C.

299 THE LACE SCARF
Rear Admiral Charles R. Train, Washington, D. C.

311 CAROLINE HORSEY
Mrs. Victor Fleming, Potomac, Maryland

312 FRANCIS NORMAN NYE
Mr. L. B. Nye, Washington, D. C.

316 MADAME R
Mr. Harold Colborn, Washington, D. C.

318 KATHLEEN
Mrs. Edgar Fell, Washington, D. C.

323 LULU PLATT HUNT
Mrs. Gibbs L. Baker, Chevy Chase, Maryland

324 EDNA CRAWFORD JOHNSON
Mr. Samuel Morrow, Washington, D. C.

325 PORTRAIT
Miss Patricia Highleyman, Washington, D. C.

326 PORTRAIT
Miss Patricia Highleyman, Washington, D. C.

The National Collection of Fine Arts of the Smithsonian Institution administers the Alice Pike Barney Memorial Lending Collection. All the paintings that are not out on loan are in the Barney Collection Room at Studio House on Sheridan Circle in Washington, D. C. They may be seen by appointment.

All pastels are restricted to borrowers within the Washington area because of the fragile nature of this medium. The oil paintings will be shipped to any qualified museum, art gallery, university, or Federal or state government office. They may also be lent for special exhibitions. Inquiries should be addressed to: The Alice Pike Barney Memorial Lending Collection, National Collection of Fine Arts, Smithsonian Institution, Washington, D. C. 20560.